

-ITALY-

SYRACUSE

GREEK THEATER
CLASSICAL
REPRESENTATIONS

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- ITALY -
SYRACUSE
GREEK THEATER
APRIL 1921

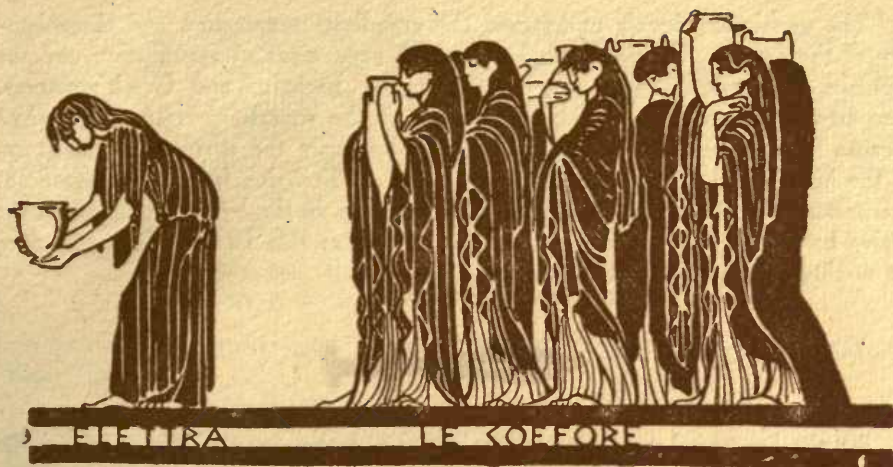
THE
CHOROI
OF ESCHYLUS

REPRESENTATIONS
APRIL 16-17-20-24 AND 28 1921

UNDER THE PATRONAGE
OF THE ITALIAN STATE
TOURIST DEPARTMENT



Cover and Drawings by Duilio Cambellotti



ESCHYLUS RESURRECTED IN THE GREEK THEATER AT SYRACUSE

THE representation of Eschylus' *Agamemnon* arrayed in beautiful Italian dress by Ettore Romagnoli, and given in April 1914 in the Greek theater at Syracuse, has left behind it quite a vivid and pleasant memory. The powerful drama, the *Oresteia*, the only trilogy extant of the great tragedian in which the myth and legend of the glorious Hellenic people live for ever, had returned, after so many centuries of oblivion, to move the multitudes.

That day in beautiful sicilian spring-time, when nature is robed in all the colours of sea and sky of that enchantress called Syracuse, radiant under her morning glows and bejewelled by her glorious sunsets, always beautiful in her smiles caused by the flood of light from the east that falls directly upon her, the spirit of the peerless tragedian saw again the land once hospitable to him, which received him amidst the pomp and glory of his eminent Maecenas, the invincible and genial Hieron.

That is why the white calcarious seats in the Syracusean theater, opening in a grand semi-circle, stirred and hummed on this occasion with ancient magnificence. Its desolation had lasted for centuries; the glorious monument had suffered all the ravages of time, all the baleful vicissitudes of the city, once rich and powerful, then miserable and forsaken; but now it felt in its bosom a mysterious reawakening of its latent energies, a voice of love which called it back to its past splendor.

The unanimous people understood the grandiose resurrection and the solemnity of the augury. All learned and unlearned gave signs of approbation, and the populace, the modest youth, knowing nothing of Eschylus and Greek greatness, were astonished and moved in the presence of the superb spectacle. And why? Because in their hearts they experienced unconsciously the stirrings of their race, all the human and deep Hellenic poetry which in Eschylus found its magnificent interpreter. He in very fact is human, he is true; he, in the legend woven about the Argive hero, describes human passions and the inexorable fate which smites even the mighty at the zenith of their glory.



On the head of Agamemnon there still rested the curse of Chryseis and the wrath of Apollo!

But the hero, unmindful of the sad episode, returned in triumph from the long and murderous war which cut off so many a valiant youth, overturned the kingdom of Priam and destroyed Ilium; the herald announces his arrival in the royal palace; the chorus celebrates his greatness; Clytemnestra, the perfidious adulterous woman, in festive mood receives her husband, embraces him, and then aided by Aegisthos brutally murders him scarcely issued from his bath. Thus she and her lover become absolute masters of the kingdom! But human crimes cannot go unpunished. And now we have reached the second drama of the trilogy, the Choe-phori, so called from the maidservants whose duty it is to carry the sacred libations to the tomb of the unfortunate king.



About ten years after the murder of Agamemmon, his son Orestes, who had passed his childhood in the hospitable house of Strophius, returns to Argos, and learning the pitiful end of his father, swears to avenge him. The scene, dramatically powerful in human passions affecting one's inmost heart in an overwhelming manner, is enacted near Agamemnon's tomb, outside the city. The lofty and stirring words of Electra invoking the shade of her father, the repeated curses of the chorus at the horrible crime and the invocation of divine justice:

*Who evil does, evil will receive;
This is the ancient verdict of the ancients;*

the harrassing voice of Orestes rehearsing the slaughter; all this assumes a truly grandiose solemnity.

"The greedy flame of the funeral pyre does not consume the spirit" and the maidens representing the public conscience offended by the crime, Electra summing up in herself the love of the family and the dignity of the royal house, Pylades expressing the fidelity of the friend; and finally the nurse tender and pathetic in her recollections of the little child, now a man and avenger, all these details are framed in colours and tints that no painter will ever reproduce.

What a host of warm emotions, what wealth of luminous images! It has been truthfully said that Eschylus reveals himself in his tragedies as a profound psychologist. The episode of the lock of hair left by Orestes on the grave of his father and recognized by Electra, is a delicate touch to awaken thoughts.

From the plot the drama moves on to the execution of vengeance, and Orestes goes towards the royal palace with his friend Pylades, introduces himself in disguise and announces the death of Agamemnon's son, at which news Aegisthos and Clytemnestra rejoice in their hearts. Thus we have reached the climax of the drama, Orestes kills the lover and then reveals himself to his mother maddened with grief, to whom he gives the finishing blow; and when the slaughter is completed, he shows the people the *peplum* cloak, in which his father's lifeless body was wrapped.





The revenge is now consummated. But the matricide realizes the dreadful nature of the crime, experiences its horrors, is assailed by remorse, and remains overwhelmed, agitated and a prey of the Furies.

Thus we come to the third part of the trilogy: *The Eumenides*.



This is the gloomy legend of the Pelopides: an entire series of crimes and acts of revenge, a long succession of misdeeds and remorse; from the slaughter of Atreus to the matricide of Orestes.

On such a criminal background there stir with the violence of the whirlwind, the darkest passions, together with the noblest affections.

The disaster that befell Agamemnon, heir of an accursed race is sung in accents of pity by Homer in his *Odyssey*. The figures of Aegisthos and Clytemnestra are surrounded by a light sinister and just, their tragic ends are considered well deserved. Men blame the gods for their misfortunes, while on the contrary, they themselves are the architects of their own destiny. Thus Aegisthos having killed Agamemnon to give vent to his feeling of revenge as a descendant of Thyestes, and to possess his wife in spite of contrary warmings of Hermes, paid the penalty for his crime:

*Because high vengeance
Orestes will take, as soon as
Silky beard his youthful face adorns
And his eye turns' to the heritage of his fathers.*

Elsewhere the wicked Aegisthos is mentioned who slew treacherously Agamemnon, subjecting to himself the Argives and ruling for seven years in rich Mycenae. But in the eighth he returned from Phocis

*For his misfortune the peer of the gods Orestes,
Who the faithless assassin of his illustrious father
Despoiled of life, and the funereal meal
To the Argives served not less through an odious
Mother than her unwarlike lover.*

The shade of the hero is on the other hand exalted in an all-resplendent glory, and touching is the brief sad tale he tells of his doleful lot:

*Having framed a fraud with my perverse wife,
Aegisthos invited me to his palace, and at the table,
As an unconscious ox at the manger
The impious one slew me.*

Eschylus, then, found in Homer, who in his turn had drawn from popular tradition, the argument of his trilogy, an argument celebrated already by Stesichorus of Himera (VII-VI century B. C.) in his epico-heroic rhapsody entitled *Orestea*, of which very little is known, and then by Pindar in the Pitia XI; but he gave it an ample treatment and illuminated it with his powerful genius, making a very thorough psychological study of the different characters in a severely analytical manner, and with a deep knowledge of the human heart and the laws that govern human actions.

Opposed to the two shortsighted types of Aegisthos and Clytemnestra, depicted in all their hideousness, are two noble creatures, Orestes and Electra, victims of an adverse destiny, born to love and not to hate, but driven to criminal acts by fate.

*In days while still
A living father's name and honor preserve his children.*

Sophocles and Euripides, the two great and later tragedians will live from the spirit of the master, but none of them could reach the supreme epic heights that the lofty genius of Eschylus attained.



It is natural that this tragedy, in which Eschylus impresses, with the chisel and ponderous hammer of his lofty genius, characters so absolutely true, should find its milieu at Syracuse, the most intellectual Greek city of the times.

He lived for some years at the court of Hieron and composed in Sicily various dramas such as the *Etnee*, written in honor of the distinguished and munificent sovereign founder of Etna, everywhere esteemed and fêted for his virtues and glorious past.

Eschylus had fought as a hero at Marathon and Artemisia, at Salamis and Platea, and the heroic spirit of Greece was still breathing in his tragedies.



The *Persians*, one of the seven dramas extant of the ninety written by him, was certainly produced on the stage of the Syracusean theater and heightened the race pride of the Syracusean people which clearly sensed the indissoluble bonds of the mother-country, and adored its memories.

Whether the pithy and significant epigram which is said to have been graved on his tomb at Gela (today Terranova, Sicily), where he died in 456 B. C., be Eschylus' own or not, certain it is that in him was revered not only the poet, but also the proud and ardent citizen who in the struggle against barbarism had made a contribution of great value.

What better place, then, than the theater of Syracuse can be found for a new resurrection of his genius? Is not this the same sky, fascinating in its most beautiful pallet colours, which he contemplated with his own eyes sparkling with poetry? Is not this the same sea which he viewed from the Temenite hill divine in its glaucous colour worthy of the goddess Athena? La Neapoli (the new City), is here which he trod with his feet, and here is the immense basin cut in the living rock, where rose as a colossal temple, consecrated to art and beauty, the theater with its sumptuous porticoes and magnificent stage, with all the pomp of its stupendous decorations worthy of that art which formed in the chalky rock the most delicate images and carved in the decadrama the superb Arethusa and the quadriga solemn and irresistible in its onward course! And beside the theater the little temple dedicated to the Muses, and farther on the *Eeroa*, and not far away the shrine of Apollo, and in another place the temple of Hera with the statue of the first Dinomenides, and adjoining in a deep hollow the stone quarries grandiose and solemn as the Eschylean tragedies!

From sacred Ortygia and amorous Arethusa, from the rich Athenaeon of art and "anathemas", and from the austere Apollonion the citizens hurried gaily dressed to listen to the grave but enchanting Eschylean poetry accompanied with musical notes divine. The cultured and refined crowd passed through the porticoes of the agora, met there another stream from Acradina, and having become an impetuous flood, moved on towards the sacred place, poured into the arcades of the magnificent edifice and by thousands upon thousands filled the entire theater thus presenting a superb spectacle of civilization and grandeur.



This tradition never faded and the cult of Greek tragedy which, according to Romagnoli, might be compared with our melodrama, was held in high honor as long as the city maintained its independence.

The great Dionysius, the second savior of Syracuse after Gelon, who conceived that formidable system of fortifications having their base in the marvellous fortress of Euryalus, was not only a passionate lyric poet but also an ardent tragedian. It is quite possible that representations of his works were not lacking, and that the victory of one of his dramas at a prize contest in Athens may have had its triumphant epilogue in the Syracusean theater.

The last flourishing period of the great institution begins with the reign of Hieron II who took care of its restoration. It was then that, according to some sectors in the theater, his name was engraved together with that of his son Gelon II and of their respective Consorts Philistis and Nereid. And today it is touching to see on the cut

bare and unadorned surface of the rock the large and beautiful Greek letters which consecrate those names to fame and glory; and at the mention of the name Philistis there rises before our eyes that beautiful, most elegant and veiled figure which is her picture, a title of nobility on the coins of the reign of the last Hieron.

During the first period of Roman dominion the monument continued, already extolled as the greatest in Sicily, although under very different conditions from those of the past, i. e. its period of glory, and this makes Cicero infer that to call it very great is not equivalent to having recourse to bombastic rhetoric.

With the Roman rule begins its complete abandonment, and it is then that it breathes its last breath which was the very last of ancient Syracuse.



In green *Trinacria* with neat rams and sleek oxen as Homer describes this island, Sicilian civilization diffused all the light of the Mother Hellas. Vergil describing in his *Eneid* the shores of the island, against which Aeneas was hurled, points out not only Scylla and Charybdis, the country of the Cyclops, Etna vomiting fire and smoke, together with the mythic legends associated with it, but also the famous places which the Greek colonists traversed, as, for instance, Ortygia situated opposite the wavy *Plemmyrios*, with its Arethusa; the fertile fields of the marshy *Eloros*; the alpine rocks of *Pachynos*; Camarina, the plain of the Geloi with the city and the river which bathes it; Akragas with its towers and beaches.

Which were the famous mothers of the race, and then the palmy Selinunte, *Libabaeos*, and finally *Drepanos* (Trapani), where old Anchises ended his days.

Thus from the Homeric rhapsodies down to Roman times the Island of the sun was honored by songs which exalted its marvellous beauty and age-long history.

Every one of its landed estates, every city large and small, was a home of ancient culture, from the Sicans to the Siculi, mysterious in their origin, to the Phoenicians and Greeks of exuberant life and for ever struggling among themselves to become masters of it.

The eastern coasts of the region soon became flourishing centres of Greek activity, from Syracuse, which enjoyed the hegemony under Gelon and Dionysius, to Leontini, Catania, Naxos and Messina which were the boast of the Chalcidians. But of these, except Syracuse which preserved a few, but important relics of ancient greatness, almost nothing has survived the ravages of time.

Some of the ancient seats of culture vanished in the midst of destructions caused by war and volcanic convulsions, and rebuilt on the heaps of their own ruins, lost the great documents of their past history; and even if Catania can point out some relics of her theater and her Odeon, Messina, on the other hand, that Messina, which was once a commercial emporium, and the mistress of the strait, is absolutely deprived of every vestige of the Greek epoch.

The southern cities in the island experienced different vicissitudes; of Gela there remain only a few wretched relics whereas of Agrigento and Selinunte there appear widely scattered in immense heaps the colossal ruins of their temples. These became the victims of Carthaginian hatred, Selinunte remained a solitary Hermes, and Musulman Girgenti squatted down on the Greek acropolis leaving the destroyed sanctuaries desolate in the open country wrapped in their mortuary shroud, Equally hard and sad was the fate of Segesta, whose magnificent temple, almost intact, seems still to

show some signs of life, and whose theater always smiles as it faces the beautiful and fertile country. At the boundaries of the Punic dominion those cities which were rich and powerful, especially Agrigenti the native city of the divine Empedocles, suffered all the devastating fury and the vindictive wrath of the barbaric invader. But, even if hearths thus flaming with life were extinguished, all the ancient relics of so much splendor could not disappear, while of the Carthaginians, who controlled the extreme occident, not a vestige remains; and of Lilibaeos and Drepanos (Trapani) nothing is known but their ancient names. Only

*On the summit of shady Pelasgic Erike
Eternal Aphrodite still reigns and smiles as days of yore
And blessed by her the coast line gently quivers,
With passion divine.*



Sicily did not see, during the centuries following the Hellenic civilization, another similar bloom; its large opulent cities languished, its green fields thickly strewn with towns and boroughs enlivened by the song of the industrious farmer experienced, as the years passed, the growing wretchedness of the desolation and the sadness of men.

With Roger the Norman and Frederick of Swabia a little of the rhythm of ancient greatness returns, and in the basilicas of Palermo, Monreale, Cephalus and Messina there shine anew, under a different form, the last rays of ancient Hellenic culture; but brief, alas, was its duration.

This was the true renaissance of the Island, beautiful in myth and art, superb in heroes and poets, immortal in the glory of the centuries.

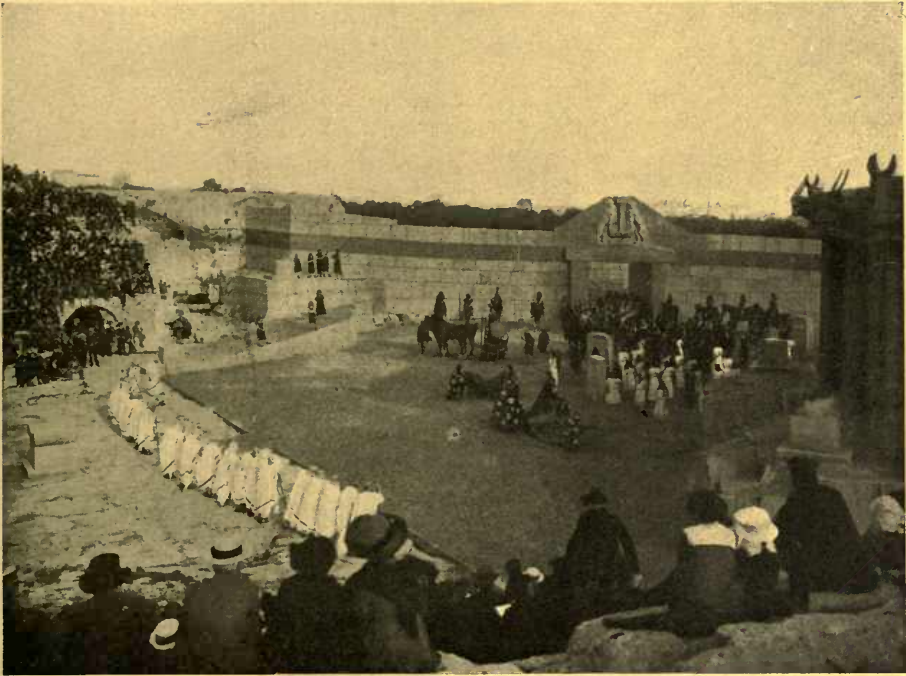
But Victory and Minerva no more fluttered over Syracuse; on fortunate Palermo grown large, and beautified by the Emirs and the Normans, fate showered all its favours; and only one, by its wealth and splendor, took the place of so many once flourishing cities, the city in which Roger recalled the wisdom and worth of Gelon, and Frederick, the pomp and intelligence of Hieron.

The Garibaldian epopee opens a new cycle, which marks the radiant future of the Island; and Syracuse awakens from her millennial lethargy, and turns her eye to the seas which her triremes once traversed so triumphantly, and calling again into being the great art of her earlier days causes the ancient glory to illuminate once more her celebrated theater, now cold and lifeless for so many centuries.

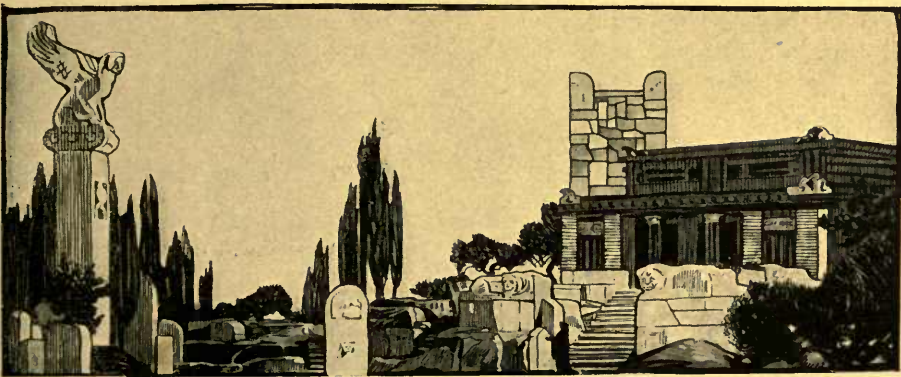
ENRICO MAUCERI
Translated by J. A. Magni and Englefield.



THE GREEK THEATER AT SYRACUSE

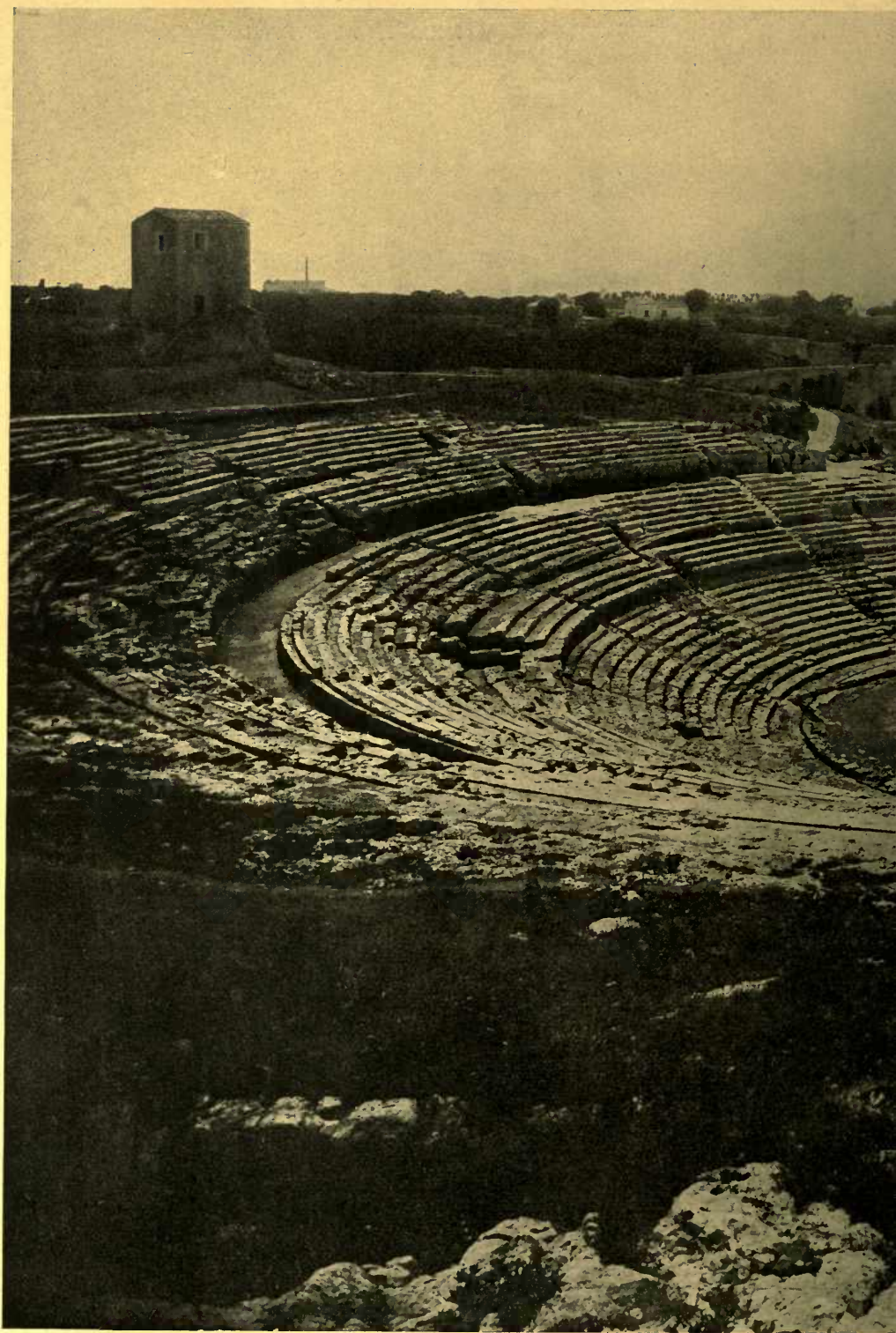


The representation of *Agamemnon* (April 1914).



The scene for the representations of the *Choephori* (April 1921).

(Drawing by Duilio Cambellotti).



SYRACUSE. -



EEK THEATER.

SYRACUSE



The Euryalos.



The Brook Ciane.



SYRACUSE





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Drive to Stazione Centrale and viceversa. L. 2,30 with one horse, L. 4 with two horses; at night L. 3,50 with one horse, L. 6 with two horses. — For the first drive in the morning from the 1st of October till the 31st of March, before seven o' clock, L. 5 with one horse, L. 8 with two horses; from the 1st of April till the 30th of October before six o' clock L. 4 with one horse, L. 7 with two horses. — Roundtrip L. 4 with one horse, L. 7,50 with two horses in day time; L. 6 with one horse, L. 10 with two horses at night.

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Drive within the city as far as the toll line L. 1,30 with one horse, L. 5 with two horses.

Drive to Hotel Villa Politi starting from the Station L. 4 with one horse, L. 6 with two horses; at night L. 5 with one horse L. 7 with two horses — One horse cab L. 5 an hour, two horse cab L. 8 an hour; at night L. 7 one horse cab, L. 10 two horse cab — For every additional half hour L. 2 with one horse cab, L. 3 two horse cab; at night L. 3 one horse cab, L. 4,50 two horse cab. Per day L. 30 one horse cab, L. 60 two horse cab. For half a day L. 15 one horse cab, L. 30 two horse cab. Fee for an ordered carriage 20 centesime.

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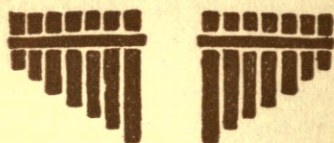
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CAFÉS: CALCINA, at the Teatro Comunale (concert) — UNIONE, Via Maestranza — BAR MODERNO, Piazza Archimede.



SYRACUSE

SYRACUSE: capital of the province occupies the islet of Ortygia where at one time arose the first nucleus of the great Greek metropolis.

Modern Syracuse, with a population of more than 50.000 inhabitants, may be divided into two parts: the *old*, crowded together in the little island, with its narrow winding streets reminding one of the characteristics peculiar to medieval cities, and the *new*, with broad straight streets, which arose after the demolition of the Spanish redoubts (1886-1888) which enabled the city to extend itself on the mainland.

Syracuse has a magnificent harbour (greatest length 3810 metres, width at the mouth: 1050 metres) of which the picturesque mountain ridges of the Iblei form the crown, a smaller harbour is situated to the north-west.

WALKS: "Adorno" and "Arethusa" on the old Spanish walls of circumvallation, and along the harbour where is a promenade lined with trees (the Marina) which ends in a delightful *public garden*.

A BIT OF HISTORY: The founding of Syracuse goes back to 734 B. C. when Archias, at the head of a Corinthian colony landed in the islet of Ortygia and drove out the native population of the Siculi.

Until the 5th century Syracuse, governed by the aristocracy, progressed slowly, and succeeded in establishing a small empire which from Acre, near the sources of the Anapos, extended south-westward as far as Camarina. But when the government of Gelon had supplanted that of the Patricians, the city received a new impetus and, when the Carthaginians had been defeated near Himera (480 B. C.) thanks to the generalship of that prince, it obtained the hegemony of the Greek cities of Sicily.

It maintained this preponderance under Hieron I, who, in addition, procured for it commercial and maritime expansion in Italy, to the detriment of the Tyrrhenians who were beaten by the Syracusean fleet at Cumae (474 B. C.).

The rule of the family of Gelon was then succeeded by that of the republic (466-406 B. C.) which was obliged to give up the hegemony of the Sicilian cities, but nevertheless had the merit of enlarging the state at the expense of the Siculi of Ducezio and also of repelling the siege of the Athenians, routing them in the direction of Asinaros (413 B. C.).

Later in 405 B. C. the Carthaginian peril made necessary the military dictatorship of Dionysius, one of the greatest generals and statesmen of antiquity, who extended the empire of Syracuse over the Grecian Sicily and the extreme point of Calabria, establishing a powerful state which made its influence felt as well on the coasts of the Tyrrhenian sea as on those of the Adriatic where it founded the Syracusean colonies of Lissa, Pharos, Adria and Ancona.

Under Dionysius the Great, the city attained its greatest development, it consisted of four quarters, each as large as a city was called by Strabo *Pentapolis*,

and it had a circumference of 180 stadii (about 33 km.). The quarters took the name of *Epipoli*, *Tica*, *Neapolis*, *Acradina* and *Ortygia* which latter constituted the acropolis of the grandiose metropolis.

The empire having collapsed after the death of Dionysius, Syracuse passed through a period of decadence from which the Corinthian ruler Timoleon raised it for a short time (344-336 B. C.) and after him the tyrant Agathocles (316-288 B. C.) who put Greek Sicily under the dominion of Syracuse, and as a precursor of Scipio, conducted an expedition into Africa against the Carthaginians.

However, when Agathocles was dead, even Syracuse disappeared from the number of the great powers, and the glorious city, after having been torn by anarchy and threatened by the Carthaginians — from whom it was saved by Pyrrhus, king of Epirus — saw under the gentle Hieron II (275-215 B. C.) its empire limited to the south-eastern point of Sicily and after the death of that king passed into the power of the Romans (212 B. C.) who surrounded it in that memorable siege during which, as against the bravery of Marcellus, the genius of Archimedes shone forth so brilliantly. (See Professore L. GIULIANO, *Storia di Siracusa antica*, Società Editrice Dante Alighieri, Roma).

When Syracuse had become merely a Roman province, it lost its importance. Marcianus of Antioch founded there the first Christian church. At the beginning of the middle ages under Belisarius (535 A. D.) it became the capital of Sicily, and Constans II made it the seat of his empire (663-668 A. D.). In 878 A. D. it was captured by the Arabs and in 1085 by the Normans.

FOR SEEING THE MONUMENTS AND THINGS OF SPECIAL INTEREST AT LEAST THREE DAYS ARE NECESSARY.

ITINERARY OF THE FIRST DAY: *Il Duomo (Tempio di Athena)* — *Il Museo nazionale* — *Il Castel Maniace* — *La Fonte Aretusa* — *Il Palazzo Bellomo* — *Il Palazzo Montalto* — *Il Tempio di Apollo*.

The *Duomo* is situated at the highest point in the city. In the 7th century bishop Zosinus consecrated to Christian worship the Greek temple dedicated to Athena. The temple was in Doric style of architecture and had 6 columns at the two façades or hexastyles and 12 at the longer sides respectively or 36 in all. (first half of the 5th century B. C.). From Via Minerva can be seen the northern side of the peristyle, with 12 columns still standing and supporting a portion of the cornice. Within are still seen the walls of the *cella*, and a good part of the southern peristyle with 9 columns erect. There are still 2 columns left of the main façade or the *opisthodomos*.

The façade of the *Duomo* with stately outlines was constructed on the design of the architect Pompeo Picarale between 1728 and 1757 after the earthquake of 1693. The ceiling of the central nave with the warped appearance bears the date of 1518.

The *Piazza del Duomo* presents a complex of buildings well worth seeing: the *Palazzo municipale*, the *Casa patrizia dei Beneventano del Ecsco* which stands opposite and the *Palazzo dell'Arcivescovo*, bearing the date 1618.

In the *Piazza del Duomo* is also the MUSEO NAZIONALE open every day from 9 till 3; fee lire 2; admission free on Sunday from 11 till 2. Guide for sale in the Museum.

The building was constructed at the expense of the community and contains collections of prehistoric material, lapidary, sculpture, vases, terracottas, coins, etc.

Among master-pieces are the celebrated decadramas of silver with the Arethusa engraved by the artists Cimone and Eveneto, and the Venus in Parian marble representing the goddess issuing from the bath (Anadiomene).

Descending from the Piazza del Duomo by way of Via Maniace, one sees adorned with plants and papyri the celebrated Fountain of Arethusa, said by Cicero to be *incredibili magnitudine*.

At the end of via Maniace where is the extreme point of the islet Ortygia, which limits the mouth of the large harbour, rises the *Castel Maniace*, so called from the name of Georgio Maniace, a Byzantine commander who for a short time removed Syracuse from the dominion of the Arabs in 1038. The beautiful structure which today is admired has nothing of the characteristics of Byzantine art and must be referred to the time of Frederick the Swabian of the 13th century. It is in the form of a square having at each angle a massive round tower and at the entrance a richly ornamented marble portal with small pillars.

From Piazza Castello by way of Via Mentana along the sea the Via Roma is reached. From here turning to the left by way of Via Capodieci, at a short distance is the Palazzo Bellomo. The ground floor is of the 13th century while the upper floor, whose elegant windows subdivided by small slender pillars open on a fine view, is of the end of the 15th century. The rooms of the upper floor, restored in their original style, with their wooden ceilings contain the medieval and modern collections of the Museo Nazionale, and a well chosen number of paintings of the Sicilian school among which are conspicuous a large «ancona» of the 15th century, and a «paliotto» or altar front by Antonello of Messina representing the *Annunciation*.

Via Roma extends from the sea northward passing by the *Teatro Comunale* and issues in Piazza Archimede. *S. Maria* in Via Roma deserves a visit for its harmonious interior of the 17th century with good frescoes, in the vaulted ceiling, by the painter Monaco.

Passing from Piazza Archimede and turning north in Via Montalto a few steps one sees on the right hand side the Palazzo Montalto erected in 1397 by the nobleman Mergulense Macciotta. Much admired are two windows, on the second floor, with rich ornamentation, which once lit up the large arsenal.

Leaving Piazza Archimede by way of Via Dione (to the left), and turning into Via Diana, immediately after the turn one comes upon the Tempio di Apollo which is the most ancient temple in Syracuse (6th century B. C.). The temple was a hexastyle — peripteron and on the side of the atrium "pronaus" it had a double row of columns.

The visitor traversing the streets of the city will find churches not destitute of value, little medieval palaces and works of art worthy of his attention. A veritable jewel is the Chiesa dei Miracoli, with a portal of the Renaissance (1501) and an elegant chapel beside it. A short distance from here is *Porta Marina*, a heavy structure of the 15th century.

Among the smaller medieval palaces may be mentioned: the *Palazzo Lanza* in Piazza Archimede; *Casa Interlandi-Pizzuti* in Via Gelon; *Casa dei Centi Matila*, in via Gargallo (Tommaso Gargallo poet and translator of Horace died here); *Casa Rizza* and *Casa Monteforte*, in Via Consiglio.

ITINERARY OF THE SECOND DAY. *The Agora — The Ginnasio — The Monumenti di Neapoli — (Teatro, Ara di Ierone, Latomia del Paradiso, Anfiteatro, Piscina) — San Giovanni delle Catacombe — S. Lucia — Latomia dei Cappuccini — Arsenale greco.*

Just outside the island is the Piazza del Foro Siracusano where was also the Agora of the Greek epoch, or rather the market square later becoming the Forum of the Romans, which was the center of the life of the grandiose *pentapolis* and had around it the most aristocratic buildings on streets which led to the different quarters. The Agora must have extended up to the immediate vicinity of the Central Station, and comprised the Gymnasium, whose quite extensive ruins are found farther west on the road to Noto.

The Monumenti della Neapoli are situated a little more than a kilometre from the Forum as one ascends towards the terrace of Taracati. The most celebrated of these is the magnificent Greek Theater. Cicero in his description calls it *Maximus*. It was in fact one of the largest in antiquity; and it has been possible to calculate that it could seat more than 10,000 spectators; its diameter at the top [measures about 140 metres. The rows of seats were to a great extent hewn out of the living rock, which constituted the slope of the hill, but were built of massive lime stone blocks on the upper east side. The entire flight (cavea) is divided into nine *cunei* or sections. A wide passage turns towards the centre of the flight of seats and divides it into two parts or zones. At the top of the theater there rose a high unbroken rocky wall with traces of ornaments which perhaps formed the background of a rectilinear portico.

During the first centuries of our era when the theater had fallen into disuse the locality became a cemetery. Many rooms with tombs are in fact found in the rocky wall of the Nympheum. This place of ancient tombs extends towards the west along the ancient street called for this reason the *Via dei Sepolcri*.

In close proximity to the theater is the *Latomia Paradiso*: an immense stone quarry of the Greek epoch, now changed into a luxuriant and picturesque garden. At the north-western corner the Latomia extends itself into a large cave called the Ear of Dionysius, by an arbitrary attribute given it by the painter Caravaggio. The cave is famous for the echo it produces. It has the form of an S. and is about 25 metres high. Contiguous with it is the *Grotta dei Cordari*, quite picturesque and shows the manner of procedure in the work of excavation.

Near the exit from the *Latomia del Paradiso* is the entrance to the Ara of Hieron discovered in 1830. It was a truly gigantic structure due to Hieron II and of which there remains only the base having a length of about 200 metres.

A short distance from the Ara towards the east is the Amphitheater built in the 1st century A. D. that is, when Syracuse subjected by the Romans accepted Roman ways and customs.

A short distance to the north passing behind the little church of S. Nicolò (11th century) we come upon the *Latomia of S. Venera* in whose high walls are cut numerous votive niches.

Contiguous with the Latomia of S. Venera is the *Necropoli delle Grotticelle*, a vast cemetery in which excavations have laid bare deposits of different ages, from the Greek to the Christiano-Byzantine.

An object of special interest are the Syracusean catacombs which open in the region formed by the lower gate of the quarter Acradina. Those of S. Giovanni are most interesting, although they have been plundered in every age beginning with the Arabs. From the principal gallery where is the entrance and measuring

about 113 metres there branch off other shorter passages which lead to various rotundas or chapels, some having tombs with tables for divine service. Three of those discovered there are called Adelfia, Eusebius, Santa Ampolla and the Seven Virgins. All the walls of the galleries are covered with loculi (niches for the bodies) many of which are for children, and there is a great number of sepulchral chambers (arcosoli), with cylindrical vaults.

Contiguous with the catacombs of S. Giovanni is the *Crypt of S. Marcellianus* in the form of a cross and the walls decorated with medieval paintings. Above the crypt are the remains of a splendid basilica, which at one time was the cathedral of Syracuse.

A little farther on is situated the beautiful *Villa Landolina*, where the Bavarian poet August von Platen is buried, and turning south we pass through the suburb of S. Lucia where is the church by the same name of ancient origin, of which there remain the portal (Swabian work) and the rosette. At the high altar the traveller admires a large canvas of Michelangelo da Caravaggio representing the burial of Saint Lucia.

In the octagonal chapel below the church is the tomb of St. Lucia decorated with Norman ornaments.

If we ascend towards the heights of Acradina along the riviera dei Cappuccini the splendid *Latomia dei Cappuccini* can be visited.

Returning to the city one can observe near the landing place of S. Lucia the remains of the Greek arsenal consisting of rectangular ditches of different lengths with large pilasters.

ITINERARY OF THE THIRD DAY: *Epipoli — Mura di Dionigi — Castello Eurialo — Scala Greca — Excursion to Ciane — Tempio di Giove.*

Of great interest is the visit to the rocky terrace extending to the north of the island of Ortygia in the form of a large triangle with its vertex towards the west where were situated the Epipoli (suburbs) of Tica and a large part of Acradina. Dionysius the Great while preparing for the great war against the Carthaginians surrounded the terrace with heavy walls, and erected at the extreme western point a marvellous fortress which was called Euryalus from the Greek name of the hill.

The Castello (Fortress) can be reached by two roads, the one passing from the Central Station and the cemetery of the city, and the other ascending from the south northwards and running the whole length of the terrace until it joins the first one a short distance from the ruins. A short distance from the esplanade of the fortress is situated the *Casa dei Viaggiatori* (Travellers' House) an elegant building whose rooms by the courtesy of the proprietor are placed at the disposition of visitors to the monument.

Euryalus consisted of an advanced work enclosed between two large moats and of a keep protected by five high towers on the front side, and by enclosures for defence within. In front of the advanced work there was an open level space excavated on the back side of a small hill, the access to which was barred by the first rectilinear moat so that the keep was protected by three moats all cut in the rock. The advanced work was approached from the third moat by means of a wide stairway cut in the rock and it was likewise approached from the keep by a covered passage which crossed the said moat with a drawbridge. Behind the keep was a large trape-

zoidal enclosure protected by three large towers, one of which protected the gate which led into the fortress from the side of the city. The disposition and structure of the third moat make it one of the most unique, because with it was connected the entire defensive system of the fortress. In fact, in this moat is still found almost intact a marvellous network of underground passages or galleries (the whole complex amounting to about 480 metres), whence rushed and irradiated the forces of defence to appear at the threatened points.

A passage 175 metres long in the form of an elbow led from the third moat to a little fort situated farther north for the defence of a pincer entrance leading into the city.

From the apposite side, near the pillars of the drawbridge, another passage cut in the rock led into a large excavation also hewn in the rock, and being covered must have served as a barrack. Farther on there is an underground corridor which passed under a large tower and opened into the enclosed space behind the keep — in which, it is said, the door opened that led into the fortress. A heavy tower at the extreme eastern point of the fortress was placed on the great wall which, on the southern brow of the terrace, extended as far as the gate called *Fosco* in order to enclose the underlying plateau and reach the shore of the harbour.

From the top of the towers, today in ruins, the traveller enjoys the view of a splendid landscape over the green valley of the Anapos, the harbour of Syracuse, the gulf of Augusta with Etna in the background, and over the entire intervening land dominated by the picturesque mass of the mountains of Iblei.

Leaving the fortress good pedestrians can follow the path which skirts the large wall of Dionysius along the northern brow of the terrace of Epipolis, which follows the fortuitous nature of the land; and is at long intervals picturesquely relieved by towers and small gates.

The Dionysian walls extend beyond *Scala Greca* always along the plateau and finally end at the shore.

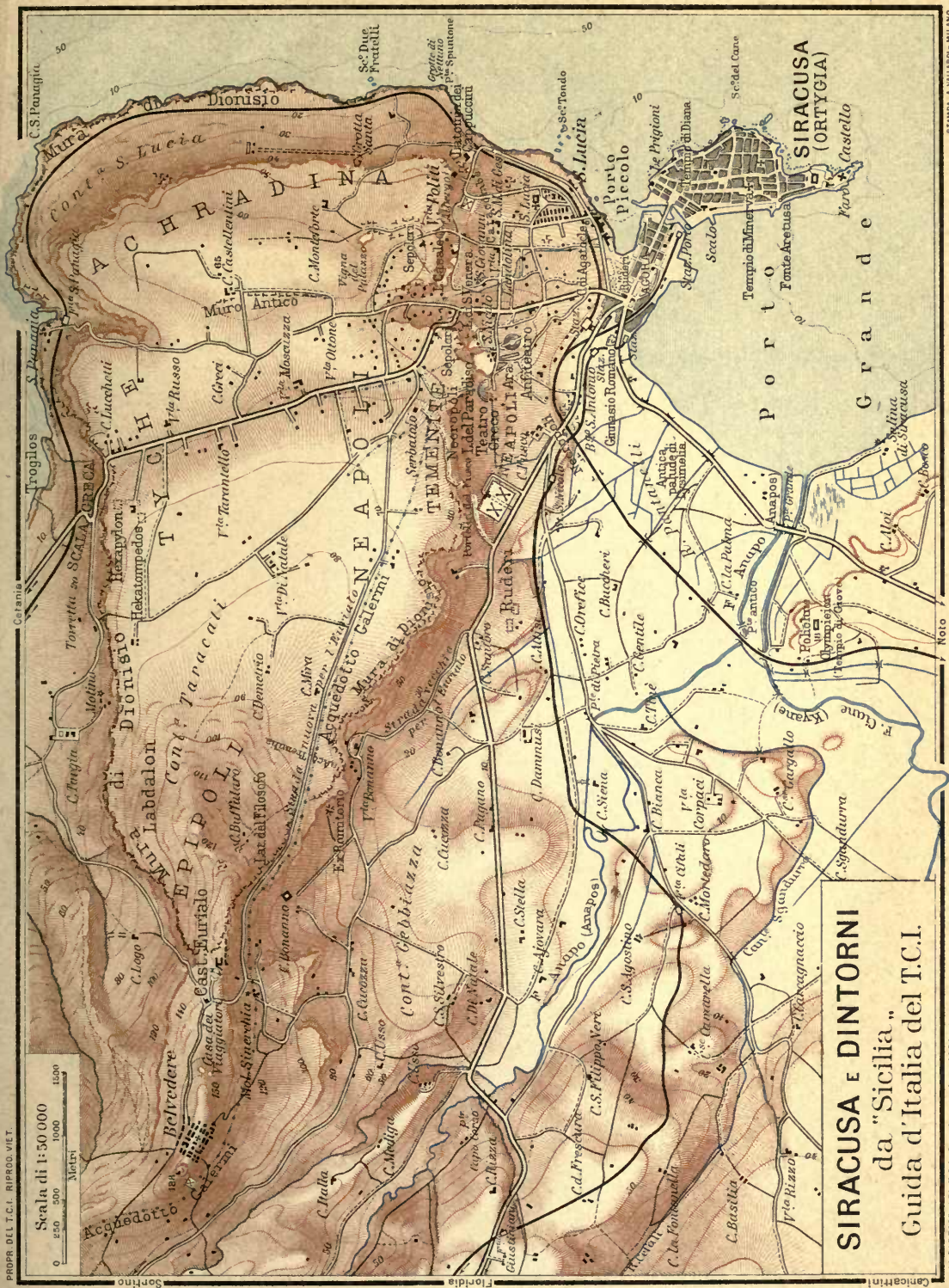
Going to the Euryalus by way of the terrace the tourist can see parts of the southern wall to the left. At one point the road crosses the walls; a little later it skirts, on the left, the *Altura di Bufalaro* where is situated a vast stone quarry from which was extracted the material for the walls and the fortress. The quarry bears the name of *Latomia del Filosofo* because it is said that in it was confined by order of Dionysius the poet *Filosseno* who had dared to criticize his poetry.

A most delightful excursion is the one to the brook Ciane which takes its rise in the fountain by the same name now called *Testa della Pisma*. The myth of the nymph Ciane is associated with the rape of Proserpine. The banks of the brook are extremely beautiful being adorned with a luxuriant hedge of papyri which grow in the water. One can approach the fountain by means of small boats which are found at the place. At a short distance from the fountain are the ruins of the *Temple of the Olympian Jupiter* of which two monolithic columns are still standing.



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